

# In a Classical Vein

W o r k s   f r o m   t h e   P e r m a n e n t   C o l l e c t i o n

W h i t n e y   M u s e u m   o f   A m e r i c a n   A r t

In a Classical Vein: Works from the Permanent Collection  
October 18, 1993–April 3, 1994

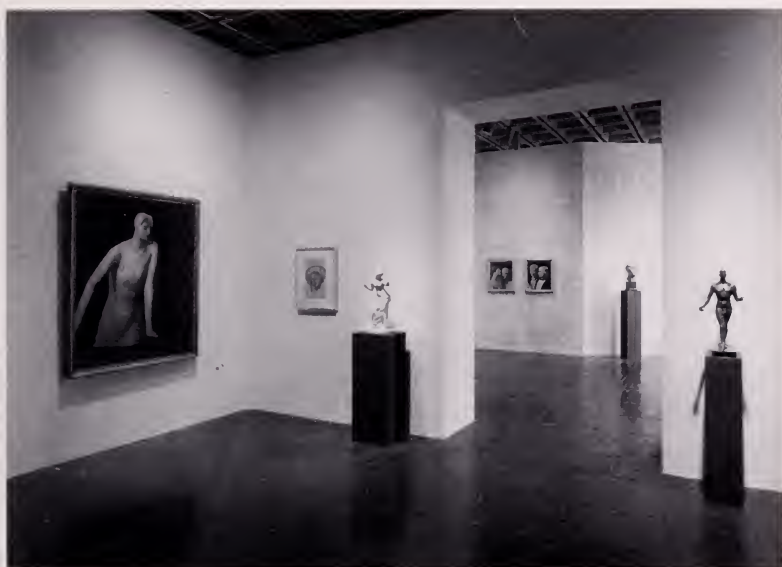
Organized by Adam D. Weinberg, curator, Permanent Collection,  
and David Kiehl, adjunct curator, prints.

This exhibition is sponsored by the Annie Laurie Aitken Charitable  
Trust and the Exhibition Associates of the Whitney Museum.

"In a Classical Vein" has been made possible by a generous grant  
from the Evelyn and Leonard Lauder Fund.

This brochure, which accompanies the exhibition, includes essays by  
the curators and David Freedberg, professor of art history at Columbia  
University. The curators would like to thank David Freedberg for  
his good counsel and helpful criticism in developing the thesis for the  
exhibition and Steven Holl, Janet Cross, and Annette Goderbauer  
of Steven Holl Architects for their daring and elegant architectural  
articulation of the exhibition concept. We are also grateful to Beth  
Venn, assistant curator; assistants Margaret Laster, Judith Hecker, and  
Lauren Ross; and interns Eddie Shanken and Jenelle Porter for their  
collective efforts in realizing this exhibition.

The word classical today typically conjures up a parade of historical references: fifth-century Greece, ancient Rome, the Italian Renaissance, and nineteenth-century French Neoclassicism, to name but the key ones. Generally, our associations of the classical are with the past, not with the present, even though postmodern art and architecture frequently quote from Antique and Renaissance imagery. Classical art reassures many people, perhaps because of its rational basis in the measure of human proportions, its association with so-called "golden ages," or simply for its enduring artistic monuments of apparent purity and timeless beauty. Most comforting is that the classical appears to provide a yardstick of aesthetic excellence by which all other artistic achievements can be measured.



Installation view

For other observers, however, the classical does not have entirely positive associations. In the twentieth century, many relate it to the imitative, uninspired, and lifeless works that issued from traditional nineteenth-century art academies. In another negative light, the classical is perceived as a manifestation of political and social repression. "Classicism, let it be stated without further preface, represents for us now, and has always represented, the forces of oppression," wrote Herbert Read in 1936, when the dry academicism and ancient imperial architecture appropriated by the Nazis was not far from sight. "Classicism," he continued, "is the intellectual counterpart of political tyranny. It was so in the ancient world and in the medieval empires; it was renewed to express the dictatorships of the Renaissance and has ever since been the official creed of capitalism."

Wherever the blood of the martyrs stains the ground, there you will find a doric column or perhaps a statue of Minerva."<sup>1</sup> Contemporary art historians find in the inherently hierarchical structure of the classical an embodiment of the dominance of Western over non-Western art and "the moral and physical superiority of male Self over female Other."<sup>2</sup>

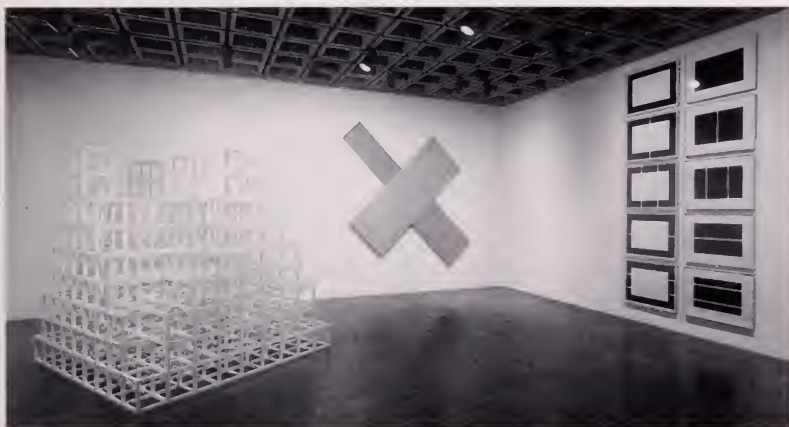
All these considerations, whether laudatory or derogative, treat the classical as a historical style, adapted by successive generations of artists. It is not the purpose of this exhibition to explore that style, nor to examine the recurrence of classical imagery and themes in twentieth-century American art. It is to reveal a deeper classical spirit that pervades much of the art of this century, art which in some cases appears to be anything but classical. In the context of this discussion, "classicism" may be seen as a consequence of revival and tradition, while the "classical" entails investigation and originality. This exhibition of paintings, sculptures, prints, and drawings from the Whitney Museum's Permanent Collection reconsiders "classical" characteristics—the emphasis on scale derived from human proportions, the importance of balance, symmetry, order, and harmony—in American art, an emphasis distinct from the iconography of "classicism," that is, from Greco-Roman drapery, columns, and arches.

"In a Classical Vein" regards the classical as a progressive force—not a static, closed order, but an open, evolutionary system forever enlarging its repertoire of forms. The classical is, after all, not the achievement of an ideal, but a search for it. Henri Focillon, in *The Life of Forms in Art* (1934), wrote poignantly of these elusive qualities:

Classicism: a brief, perfectly balanced instant of complete possession of forms; not a slow and monotonous application of "rules," but a pure, quick delight, like the "acme" of the Greeks, so delicate that the pointer of the scale scarcely trembles. I look at this scale not to see whether the pointer will presently dip down again, or even come to a moment of absolute rest. I look at it instead to see, within the miracle of that hesitant immobility, the slight, inappreciable tremor that indicates life. It is for this reason that the classic state differs radically from the academic state, which is merely a lifeless reflection, a kind of inert image.<sup>3</sup>

Throughout the twentieth-century artists have experimented with this vitalizing quality. Some works in the exhibition—John Storrs's symmetrical *Forms in Space #1* (c. 1924), Robert Graham's *Stephanie and Spy* (1980–81),

with its idealized proportions, or Sol LeWitt's *Five Towers* (1986) of pure geometric forms—seem easily understandable as classical. In works by Franz Kline, Louise Nevelson, or Glenn Ligon, on the other hand, classical attributes are far less immediately discernable. The reason for this varied readability is that the classical is here reinterpreted as a subjective mode, wherein each artist conducts a personal and intuitive exploration of form. One can describe the results but not dogmatically enunciate the rules. In a sense, this approach too has its classical roots. As Erwin Panofsky has observed, the proportional system of the art of ancient Greece, unlike that of earlier Egyptian art, was not "completely governed by a mechanical and mathematical code.... despite conformity to rule, there is still room for the *irrationale* of artistic freedom."<sup>4</sup>



Left to right: Sol LeWitt, *Five Towers*, 1986; Robert Mangold, *Three Red X Within X*, 1981; Donald Judd, *Untitled State II (Blue)*, 1989

Similarly, there are artists in every generation who discover and redefine the classical not through adherence to the strictures of an "academic" art education, but through the discipline, practice, and risk of art making itself. Artists today working in a classical vein must discover for themselves restraint in the face of unlimited possibility; they must balance technical mastery with spontaneous invention. Those classical characteristics of balance, symmetry, proportion, and unity are internalized by the artist and then applied in ever new ways.

"In a Classical Vein" is essentially about looking, and the installation becomes a vehicle for viewing and analyzing the works. The exhibition is divided into three general categories that have emerged from the visual examination of the Museum's collection—three general types of classical form that encompass both realist and abstract works. Some art shows a tendency toward a systematic, external ordering imposed by the

artist; in other works, that order tends to be derived from an intuitive, internal sense of form; in between these two poles are works that seek a balance between a clearly defined external structure and an intuitive spontaneous gesture.



Maurice Sterne, *The Bomb Thrower*, 1911–14

There is a strong geometric component to the works in the first category—understandably so, since geometry is imbued with a sense of implied order. Yet geometry and vitality go hand in hand. Maurice Sterne's *The Bomb Thrower* (1911–14) is primarily a portrait of a particular person. Looking at it in conjunction with Robert Mangold's 1984 drawing *Untitled*, however, reveals the inherent geometry of the head. The head is a study of an ovoid mounted on a columnar neck; a ridgelike line defines a cap of hair that enhances this ovoidal form. Geometric planes mark off the features of the face and yet emphasize the geometry of the head—just as the three rectangles in Mangold's drawing establish the arc of the dominant oval.

In like terms, John Storrs responded to the vertical thrust of the skyscraper. His *Forms in Space #1* is about the verticality of the urban environment and celebrates the human imposition of order on the horizontality and disorder of the city. For Storrs, and for a number of artists during the period between the wars—artists frequently referred to as Precisionists—urban skyscrapers, roads, bridges, railroads, and factories represented the new American landscape. These structures became symbols of progress, prosperity, and a new rational order centered not on nature but on human achievements. Charles Demuth's *My Egypt* (1927) portrays the grain elevator, the generic geometric structure



that dominated the central American plains, the counterpart of Storrs' urban skyscraper. Egypt, a biblical reference to the granaries in the stories of Jacob, Joseph, and his eleven brothers, connotes a storehouse of wealth and the means of survival. The implications are all there—in the bulging tubular forms, in the delineation of the sight lines that shape and also anchor them. For both Storrs and Demuth, the control and order each imposed on their respective works echoes the America of their day.

Nearly four decades later, Barnett Newman explored the concept of a singular, vertical form in space. *Here III* (1965–66), however, is not a reflection of ever-rising urban structures and a controlled environment. A carefully milled steel pilaster, rooted in a mastaba-shape iron base, the sculpture is, as the title tells us, here. It stands without direct reference to its environment—a solid shape that exists because the artist says it does. It has a base and a shaft; like the human body on which the proportions of the column are ultimately based, it has feet and a torso; like the partially reflected viewer, it is here, now. While Storrs adapted the idealization of classical Greece as a mirror of humankind's accomplishments, Newman took that same idealization as an inspiration to confront the most objective kind of reality.



Charles Demuth: *My Egypt* 1927

Imposed order and rhythm are essential in Sol LeWitt's *Five Towers* sculpture and Donald Judd's 1989 untitled print series. Both works are composed of multiple, rhythmic parts. LeWitt's structure, based on a mathematical relationship derived from a single part—a white cube—is both complex and simple. Multiplied, the white cube becomes a larger version of itself. Even with

the removal of parts—the voids of setbacks and space around towers—the whole cube is present. Negative space is positive space. Donald Judd's ten-part print is a similar dissertation in positive and negative form. Although two-dimensionally expressed, its visual effect is three-dimensional. Does the rectangle define a void or a solid? Do the thin verticals that cross or extend from the rectangle simply break the surface or do they contain other planes? Judd, like LeWitt, asks how we see, and finds the question most clearly expressed in strict geometric form.



Left wall: Franz Kline, *Mahoning*, 1956; center: Louise Nevelson, *Rain Forest Columns*, 1962–67; right wall: Lee Krasner, *White Squares*, c. 1948

Imposed order is only part of the heritage of classical. It cannot be forgotten that ancient systems of form and proportion derived from nature: the original column was the trunk of a tree; proportions for sculpture and architecture were based on the complex interrelationships of the foot, torso, and the head. These relationships remain intuitively understood, even if the calculations have been forgotten. It is this category of works—whose classical characteristics reside in an artist's internal sense of form and order—that has brought a great diversity of expression to classical principles in American art of this century.

Willem de Kooning's *Woman and Bicycle* (1952–53) would seem to be the least likely expression of proportion and symmetry derived from the human form. Bold, slapdash brushstrokes of paint seem to dominate; only the eyes, the cherry-red lips (two pairs of them), and the pink swell of breasts indicate the female subject lurking under the thick swatches of paint. Despite the initial sense of chaos and disharmony, there is an inherent



order of proportion and symmetry intuited from the mind-hand control of the artist. What we are seeing here is de Kooning's traditional academic training in Europe and America (he sketched the Roman wall murals in The Metropolitan Museum of Art in the 1940s) put in the service of a new artistic vision.

Glenn Ligon constructs portraits from words, usually one-sentence texts from African-American authors of the 1940s and 1950s, which run continuously down the canvas. In *Untitled (I Am Not Tragically Colored)* (1990), the words, clearly legible at the top of the canvas, gradually become smudged; at the bottom, they are almost obliterated in black paint. What was readable at the "head" is illegible at the "feet." Ligon's minute brushstrokes are the counter to de Kooning's bravura swipes across the canvas. Where de Kooning's voluptuous figure gains physicality and proportion from brushy exuberance, Ligon's person evolves from the dialogue between rational and instinctual thought—from typography that breaks apart and dissolves under the weight of applied paint. Symmetry and balance are clouded by the continuous flow of slowly dissolving words. The key to unlocking the figure is the external participation of the viewer: as the words are repeated in the viewer's mind, the person of the canvas emerges as a mirror of ourselves—mind and head, heart and torso, instinct and feet.



Glenn Ligon, *Untitled (I Am Not Tragically Colored)*, 1990

Rhythm is part of the balance and symmetry of the classical. The rhythm of Louise Nevelson's *Rain Forest Columns* (1962–67), unlike the calculated rhythm of LeWitt's *Five Towers*, appears to be randomly derived.

No two columns are the same. Constructed from found pieces of wood applied to supports and uniformly painted, each has the individuality of a de Kooning brushstroke. Yet order and rhythm are there. Think of a forest composed of many trees. No two are the same even within a single species. Yet they stand in an order that seems both natural and rhythmic; as one walks through the forest, each tree is where it should be. Nevelson's *Rain Forest Columns* have released the fluted stone columns of classical Greece and Rome from their structural roles to reveal their essential core of column-ness. As each is moved, turned, and shifted, new rhythms, new balances, and new symmetries are created; there is individuality and there is unity of parts.

Jackson Pollock may be the most unexpected candidate for inclusion in any discussion of the classical. His work, especially his well-known and now classic all-over drip paintings, have become icons of total unrestrained freedom. Yet paint was not casually poured and dripped. Pollock always had an underlying compositional structure in his mind's eye, one which instinctually controlled the seeming anarchy of the roiling surface. Each drip and pour, however unrestrained or elementally natural it appears, was calculated toward a final unity and balance. The external rhythm is natural; the internal order, controlled by intellect, is classical.

The resiliency of the classical can be seen in the "debate" between the two framing sections of the exhibition—the extremes of external order and the instinctive, internal sense of form—between a Sol LeWitt and a Jackson Pollock. The vitality of the classical is most apparent when artists seek a balance between these two extremes—to join external control with a more personal expression through gesture, color, or manipulation of process or subject.

Edward Hopper's *Early Sunday Morning* (1930) is not only classic but classical. The row of shops with apartments above—generic American architecture of town and city alike—is staidly frontal. There is a clear formal structure, with the canvas equally divided and horizontally balanced: the sky and second story in the upper section; ground floor and sidewalk-street in the lower. A strong vertical rhythm also crosses each half: above are rectangular windows and a cornice with corbels; below, large shop windows and doorways. Hopper has set up a rhythm not unlike the regular progression of columns along the side of a Greek temple

or the triglyphs and metopes of the frieze above them. Serenity and order are balanced with color. But he also disrupts that harmony: some yellow and green shades are raised, some lowered; some curtains are drawn, some pulled back; windows appear both raised and shut; a fireplug is resolutely rooted off center and a barber's pole leans precariously. These pictorial decisions are the equivalent of Pollock's poured and dripped gestures or de Kooning's bold brushwork. They are the incidental details, the record of the individual actions of the unseen human tenants who inhabit the apartments.



Robert Smithson, *Non-site (Palisades—Edgewater, N.J.)*, 1968

In Robert Smithson's site-specific earthworks, the act of creating an ordered image is also the act that eventually destroys the image. The harmony and balance visible at the completion of the image are momentary, since the imposed form has already begun to decompose. In *Non-site (Palisades—Edgewater, N.J.)* (1968), Smithson reverses the roles of "order" and "canvas" in his site-specific works. Here order—a blue-painted, open-sided steel box—contains "canvas"—rocks of various sizes and shapes retrieved from a specific site. Nature is contained, but not totally constrained; rocks break through the lateral openings of the box and rise above it. *Non-site* is a complex metaphor about process. It was designed to be dismantled, moved, and reassembled. Each time, however, it is the same work of art. But it is also different because the rocks never achieve the identical massing of the previous installation.

David Smith's *Lectern Sentinel* (1961) is a balanced tower of welded rectangular and geometric panels and a slice of a tube. In one sense, it recalls Newman's *Here III*, with its multiplicity of parts, columnlike rise

from a base, and shiny steel surfaces that reflect and deflect the viewer's image. But Smith has added gesture to his sculpture. Like much of his late work, the surfaces of *Lectern Sentinel* have been modified by a burnishing process that scores the surfaces in complex swirls. These swirls capture and refract light; they break down the unity of the steel planes and diffuse their energies. The idea of imposed order was similarly modified in Barnett Newman's painting *Day One* (1951–52)—a tall, rectangular red panel flanked by two orange stripes. Newman twice challenged the authority of his geometric surface, once through process and again through color. The orange "zips" are not ruled; instead, they are defined by a multitude of brushstrokes whose edges feather across into the red. Equally important is the color. Orange, as the mixture of primary red and yellow, creates a refractory reaction when it abuts red. Coupled with Newman's feathery brushstrokes, the orange stripes vibrate and shimmer with energy. *Day One* is about dawn and about creation. And, like Smith's *Lectern Sentinel*, it modifies geometric form by light.



Left to right Jim Dine, *A Black Shovel, Number 2*, 1962; Barnett Newman, *Day One*, 1951–52; Ellsworth Kelly, *Atlantic*, 1956

Ellsworth Kelly's *Atlantic* (1956) appears to be the epitome of total order imposed onto the canvas—two large matte-black panels with two sweeping, curved shapes in white. All traces of individual brushstrokes have been suppressed; it is smooth, tight, and controlled. But *Atlantic* is not an exercise in Minimalism or in external order; it is about nature. In Paris in the early 1950s, Kelly had been inspired by the cast shadows and mirrored reflections of bridges spanning the Seine.

He transposed these onto paper and canvas and then further abstracted nature by using flat areas of color and suppressing inconsequential detail. Abstract Naturalism. *Atlantic* is about a day when Kelly, riding on a bus, saw the sunlight and the shadows it created pouring through the window across the pages of an open magazine. In *Atlantic*, only the two panels and the gentle swelling of the shadow line recall the open magazine. Kelly further heightened the abstract effect by reversing the white and black relationships—*Atlantic* is his equivalent of a photographer's negative. The order and control that are so much a part of Kelly's art are thus not calculated or intellectual but intuited, because they are derived from nature.

In twentieth-century American art, the classical legacy has been received with a creative diversity that reflects the artists themselves and the perpetual richness of classical concepts even at the century's end. As each artist reinterprets balance, symmetry, proportion, and unity of parts, an ancient heritage is once more enlivened and renewed.

Adam D. Weinberg and David Kiehl

#### Notes

- 1 Herbert Read, "Surrealism and the Romantic Principle," in *The Philosophy of Modern Art: Collected Essays by Herbert Read* (London: Faber and Faber, 1964), p. 107.
- 2 Natalie Boymel Kampen, "The Muted Other," *Art Journal*, 47 (Spring 1988), p. 15.
- 3 Henn Focillon, *The Life of Forms in Art* (1934) (New York: Zone Books, 1989), p. 55.
- 4 Erwin Panofsky, "The History of the Theory of Human Proportions as a Reflection of the History of Styles" (1921), in *Meaning in the Visual Arts* (Garden City, New York: Doubleday Anchor Books, 1955), p. 72.



The very tenacity of the idea of the classical is testimony to its lasting interest. But the term "classical" could hardly be more elusive; it seems to resist definition. We seem to know in general what it entails: order, harmony, balance, symmetry, and a certain conformity to rule. It is applied to objects and buildings which eschew ornament in favor of simplicity and formal clarity. It carries with it the idea of restraint rather than emotion, shying away from excess and exaggeration. The art we call classical gives the impression of stability. Its good proportions and firm contours are often likened to those of the best human bodies (an analogy, especially when speaking of ancient art, that is never far from the surface). In this sense, classical works withdraw from the real in order to approach the ideal. Johann Joachim Winckelmann, the great eighteenth-century theorist of the aesthetic beauty of ancient Greek art, spoke of the "noble simplicity and quiet grandeur" of classical Greek sculpture, a description that seems to be more intuitive than capable of codification. A century later, the German art historian Heinrich Wölfflin, in an influential formulation, described the classical in a set of five supposed oppositions: closed rather than open form; emphasis on outline rather than the blurring of contour (which Wölfflin called painterly); unity rather than multiplicity; a concentration on plane rather than recession; clarity rather than unclarity (or, as he put it, absolute rather than relative clarity).

But as anyone who has ever looked at a painting or sculpture knows, it is practically impossible to apply these terms without uncertainty and doubt, without descending into a spiral of self-questioning. What exactly do we mean by those abstract concepts "harmony," "order," "unity," or "clarity," to say nothing of "good proportion"? Even if we were to find a way of defining them, would not an art that possessed any of them absolutely (assuming that were possible) be rather sterile and dull? Do not even the most perfectly classical forms reveal some small infractions of symmetry and rule? The architects of the Parthenon deliberately introduced small variations into the design of the building precisely in order to avoid the impression of excessive regularity. In Edward Hopper's *Early Sunday Morning*, the variegated paint surfaces, the different positions and colors of the shades, the high building on the left—to say nothing of the barber's pole—all work to the same effect: that of avoiding the impression of cold order. Whether in the art of ancient Greece or that of our own century, as soon

as we detect any of the qualities that are supposed to constitute the classical, we began to notice their infringements and opposites. It often seems easier to say what the classical is not than what it is.



Edward Hopper, *Early Sunday Morning*, 1930

The etymology of the term is clear enough. It comes from the Latin *classis*, meaning the "summoning" or "calling out" of a section of the Roman people for military action. From this derives "classes," groups of Romans divided according to their social and financial status, with the adjective *classicus* meaning "pertaining to class." But very swiftly the word came to refer to the first or the upper class. To call something "classic" or even "first class" thus originally had a strongly social dimension. Indeed, one sometimes encounters the blunt distinction between writers who are described as *classici* and those who are *proletarii*. The classical writers were the ones who provided the models to be followed. From the very beginning, therefore, the term acquired an ideological dimension from which it has never entirely succeeded in escaping.

Once we have the etymology, it becomes a little easier to understand the other labels associated with "classical," notably "classic." The classic is the standard of perfection, the perfect example, often—but not always—commended by the passage of time. And the classics are works from the past sanctioned by the good taste of the elite. They are authoritative, exemplifying the best and most perfect models of their kind. This, as J.J. Pollitt pointed out in his excellent book *The Ancient View of Greek Art*, represents the qualitative usage of "classical." But, as everyone knows, the term also has a firm historical sense. For many centuries people in the West have used "classical art" to mean the art of ancient Greece and Rome. This art, and Greek art of the fifth century B.C. in particular, has been taken as the yardstick of perfection. At its finest it embodies most if not all of the

general stylistic and formal qualities we associate with the idea of the classical. When we find such qualities in later art, say that of Raphael, then we also call it classical—or classic. And in such cases, where the art is not just of the first rank, but somehow associated with members of elite classes, the social and political pressure to describe a work as classical seems unavoidable.

Would it be right to say, as people often do these days, that both the idea of the classical and the term itself are purely ideological? Certainly authoritarian regimes—Hitler's is the prime example—often encourage an architecture that is chilling in its derivativeness from ancient art and in its putative pureness of form. In its adherence to the firm rules of ancient architecture, and in its apparent purity, such architecture is meant to stand as a kind of call to order, a renunciation of the complexity and messiness of ordinary life. One could surely argue the same thing for more benignly intended architecture as well. But no one who recalls those many military, administrative, and financial institutions built all over the globe in a more or less classical style could fail to see the ideological connotations of the classical, either in the historical or the qualitative sense.

Much the same could be said of painting in an overtly classical style, especially when that style is clearly classicistic, that is, when it harks specifically back to Greece and Rome (or, in the case of non-Western cultures, to whatever period is regarded as the definitively classical one). From the painters of the French Revolutionary period, like Jacques-Louis David, to the banal creators of smooth Aryan forms during the Nazi period, the style has served both the idea of rule and the reality of authority. Even when it does not serve such specific purposes, the association with order is almost always present. The control of means and medium, a concept inherent in the idea of the classical, can produce something aesthetically satisfying, but it can also be exploited and transformed into a metaphor for political power. The classical revival in painting and sculpture that began with the outbreak of World War I and continued after peace was declared—and Picasso as well as the Futurists participated in it—was also known as "the call to order" or "the return to order." It was a revival and a return to what were perceived to be the principles of classic art.

There is also a deeper, less noticed way in which the classical is ideological. Running throughout the history of the use of the term is an association with the human

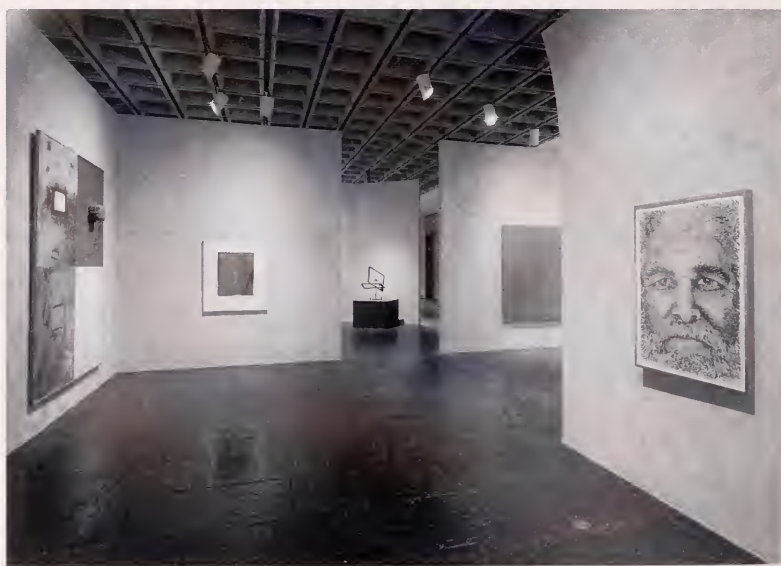
body. The classical was often anthropocentric, and the catchphrase "man is the measure of all things" could be taken in its most literal sense. Furthermore, works in the classical mode not only followed the spirit of classical antiquity, but they were supposed to imitate it; indeed, the idea of imitation is always present in classicist art in one way or another. And imitation most often meant imitation of the human body. Not any human body, however, but preferably the kinds of bodies represented in ancient sculpture. The point—at least when it came to the male form—was to represent the best bodies, the bodies formed in the gymnasia. "The schools for artists were the gymnasia, where young people, otherwise clothed for the sake of public modesty, performed their exercises in the nude," said Winckelmann (Rubens over a century earlier had said pretty much the same thing). It is no accident that the best-regarded classical statues are so often those of athletes, that athletes are the ones seen to adhere most closely to the canon of symmetry and proportion—whence our modern term "canon"—established by one of the most famous classical sculptors of all, Polykleitos.

In all this, as we now know, there is the danger of academicism, that is, the danger of an unthinking derivativeness from classic models. But there is a further, subtler, and more perilous implication, which arises from the notion that one ought to suppress reality in favor of ideal form. Sensuality—or so it is felt, both consciously and unconsciously—cannot be represented in the form of any normal body; it must be brought into line, it must submit itself to rule. When the great theorists of classicism spoke of "following nature"—which they often did—they did not mean the untidy nature of ordinary life; they meant an ideal and beautiful nature that could only be found, paradoxically enough, in the realm of art. Because it approached the plane of the ideal, classicism allowed one to rise, somehow, above the purely sensual beauty of nature. The worst consequences of this attitude are a cold and sterile classicism and an avoidance—if not direct censorship—of any form of art rooted in real bodies and in the many imperfections of nature.

But "In a Classical Vein" is not about academic classicism; it is not, except very occasionally, concerned with the retrieval and recovery of historical styles, let alone those of classical antiquity. And it is by no means always concerned with the human form. Rather, it is about that broad sense of the classical that seems to



transcend its purely historical and ideological dimensions and speak to some deeper instinct within us. In the past, this aspect of the classical was consistently related to the art of classical antiquity. The great nineteenth-century French painter Eugène Delacroix, for example, claimed that "The antique is always even, serene, complete in its details, and of an ensemble which is virtually beyond reproach"; while Winckelmann made the rather more complex observation that "Just as the depths of the sea always remain calm however much the surface may rage, so does the expression of the figures of the Greeks reveal a great and composed soul even in the midst of passion." There is something about these remarks, despite their blatant and arguably prejudiced attachment to the conjunction of calm and classical antiquity, that seems to speak to us, that we intuitively grasp. When we think of its connotations of unity, clarity, and order, the classical in art, even if severed from its link with Greek and Roman antiquity, somehow seems to evoke completeness; it induces feelings of wholeness and the harmony of an order that goes beyond ideology and is related to human need rather than to external imposition and constraint.



Installation view

We postmoderns may be skeptical—even cynical—about qualities such as these, and we may rightly observe that classical works are perfectly capable of evoking other, more difficult and troubling feelings; but the problem of accounting for the effects of the classical in its most general sense remains. Even if we find ourselves out of sympathy with those effects, and even if we were to insist, as we might, that it is not the business of art to soothe or to do the beneficial work of catharsis—we would still need



to probe the concept of the classical. For with it, probably more than with any other nameable mode in art, there seems to be a broad correspondence between certain stylistic *qualities* and certain emotional *effects*, as well as a more direct and definable passage from form to response.

"In a Classical Vein" offers the visitor to the Whitney Museum a self-test, a means of examining at firsthand, and from a carefully selected group of art works, the correlations between the formal and stylistic qualities most often associated with the classical and the effects they engender. By suggesting that the works on view fall broadly into three groups—one that tends toward a systematic imposed ordering, another whose ordering is more apparently intuitive, and a third that seeks a kind of middle ground between imposed order and intuitive gesture—the curators are not proposing any kind of definitive tripartite division of the classical. The fraying at the edges of these groups will be obvious even to the casual observer. Rather, they have aimed to encourage hard looking and critical thinking about the power of a group of art works, representing a century of American art, that displays at least some of the qualities that constitute our notion of the classical. To have done so is only incidentally to remind the viewer of those aspects of the classical that are rooted in the past; it is much more to provoke a reconsideration of the relations between form and effect in some of the great American works of this century. That the lessons learned may be applied to art of other periods as well will be clear to all but the most cursory of viewers. For they are lessons relevant not only to our judgment of our art, but to our judgment of ourselves. Willem de Kooning, arguably one of the least classical artists of our time, once observed: "The attitude that nature is chaotic and that the artist puts order into it is a very absurd point of view, I think. All that we can hope for is to put some order into ourselves." De Kooning was not simply issuing a corrective to the optimistic view that the artist can somehow change the chaos of nature. He was alluding to a particular kind of work that no individual, artist or not, ever quite relinquishes: the search and the struggle for order. In the field of art, that work is illustrated, and sometimes resolved, by a striving toward the classical.

David Freedberg

Dimensions are in inches, followed by centimeters; height precedes width precedes depth. Unless otherwise indicated, all works are from the Permanent Collection of the Whitney Museum of American Art.

**Josef Albers** (1888–1976)  
*Above the Water*, 1944  
Woodcut: sheet, 16 1/16 x 13 1/8 (40.8 x 33.3); image, 13 3/16 x 9 7/8 (33.5 x 25.1)  
Gift of Mr. and Mrs. Marcel Breuer 71.205

**Alexander Archipenko** (1887–1964)  
*Torso in Space*, 1936  
Bronze: 17 13/16 x 60 1/16 x 13 3/4 (45.2 x 152.6 x 34.9); base: 6 1/8 x 36 1/6 x 15 1/8 (15.6 x 91.6 x 38.4)  
Gift of Donald H. Karshan 68.10a-b

**Robert Arneson** (1930–1992)  
*Frontal*, 1980  
Gouache, acrylic, conté, and mixed media on paper, 41 1/2 x 29 5/8 (105.4 x 75.2)  
Purchase, with funds from Nancy M. O'Boyle in honor of Flora Miller Irving 80.21

**Saul Baizerman** (1889–1957)  
*Slumber*, 1948  
Hammered copper: 21 1/2 x 40 x 22 (65.4 x 101.6 x 55.9); wood base: 4 1/4 x 26 1/4 x 17 3/8 (10.8 x 66.7 x 44.1)  
Purchase 48.20a-b

**Jennifer Bartlett** (b. 1941)  
*Day and Night*, 1978  
Series of two color and one black-and-white drypoints: sheet and image, 31 x 21 (78.7 x 53.3); 31 1/8 x 21 (79.1 x 53.3); 30 3/4 x 20 5/16 (78.1 x 51.6)  
Purchase, with funds from Mr. and Mrs. Fredric M. Roberts in memory of their son, James Reed Roberts 79.34.1-3

**Larry Bell** (b. 1939)  
*Untitled*, 1967  
Mineral-coated glass and rhodium-plated brass: 20 3/16 x 20 5/16 x 20 3/16 (51.3 x 51.6 x 51.3); plexi-glass base: 37 1/16 x 24 1/4 x 24 1/4 (94.1 x 61.6 x 61.6)  
Gift of Howard and Jean Lipman 80.38a-b

**Isabel Bishop** (1902–1988)  
*Female Head*, c. 1935  
Oil on wood panel, 12 1/8 x 10 (30.8 x 25.4)  
Katherine Schmidt Shubert Bequest 79.78

*Subway Scene*, 1957–58  
Egg tempera and oil on composition board, 40 x 28 (101.6 x 71.1)  
Purchase 58.55

**Oscar Bluemner** (1867–1938)  
*A Situation in Yellow*, 1933  
Oil on canvas, 36 x 50 1/2 (91.4 x 128.3)  
Gift of Mr. and Mrs. Harry L. Koenigsberg 67.66

**Paul Cadmus** (b. 1904)  
*The Bath*, 1951  
Egg tempera, 14 x 16 (35.6 x 40.6)  
Gift of an anonymous donor 64.40

**John Cage** (1912–1992)  
*Water Music*, 1952  
Ink on paper: nine sheets, 11 x 17 (27.9 x 43.2) each; colophon sheet, 9 1/2 x 6 (24.1 x 15.2)  
Purchase, with funds from an anonymous donor 82.38a-j

**Vincent Canade** (1879–1961)  
*Self-Portrait*, 1927  
Lithograph: sheet, 17 5/16 x 12 5/8 (44 x 32.1); image, 9 x 7 1/2 (22.9 x 19.1)  
Purchase 31.697

**Robert W. Chanler** (1872–1930)  
*Carl Van Doren*, c. 1920  
Oil on canvas, 36 1/4 x 24 (92.1 x 61)  
Gift of Gertrude Vanderbilt Whitney 31.150

**Chuck Close** (b. 1940)  
*Phil/Fingerprint II*, 1978  
Stamp-pad ink and graphite on paper, 29 3/4 x 22 1/4 (75.6 x 56.5)  
Purchase, with funds from Peggy and Richard Danziger 78.55

**George Condo** (b. 1957)  
*Brown Expanding Drawing Painting*, 1991  
Oil on canvas, four parts: 72 1/4 x 72 3/16 (183.5 x 183.4), 29 x 13 1/8 (73.7 x 33.3), 7 1/2 x 13 1/8 (19.1 x 33.3), 35 3/4 x 13 1/8 (90.8 x 33.3); 72 1/4 x 85 5/16 (183.5 x 216.7) overall  
Gift of Gilbert de Botton 92.18a-d

**Ralston Crawford** (1906–1978)  
*Grain Elevators from the Bridge*, 1942  
Oil on canvas, 50 x 40 (127 x 101.6)  
Purchase, with funds from the Friends of the Whitney Museum of American Art 63.22

*Third Avenue Elevated #1*, 1951  
Color lithograph: sheet, 13 x 19 3/4 (33 x 50.2); image, 10 3/8 x 17 5/16 (26.4 x 44)  
Gift of Charles Simon 71.144

**Jo Davidson** (1883–1952)  
*Female Torso*, 1927  
Terra-cotta: 21 1/4 x 10 x 6 (54 x 25.4 x 15.2); base: 6 3/4 x 7 1/2 x 7 1/4 (17.1 x 19.1 x 18.4)  
Purchase 33.55a-b

**Willem de Kooning** (b. 1904)  
*Woman and Bicycle*, 1952–53  
Oil on canvas, 76 1/2 x 49 (194.3 x 124.5)  
Purchase 55.35

**Charles Demuth** (1883–1935)  
*My Egypt*, 1927  
Oil on composition board, 35 3/4 x 30 (90.8 x 76.2)  
Purchase, with funds from Gertrude Vanderbilt Whitney 31.172

**Thomas W. Dewing** (1851–1938)  
*Lady in a Green Dress*, c. 1900  
Oil on canvas, 14 1/4 x 13 (36.2 x 33)  
Gift of Mr. and Mrs. Jacob M. Kaplan 73.83

**Burgoyne Diller** (1906–1965)  
*First Theme*, 1938  
Oil on canvas, 30 1/16 x 30 1/16 (76.4 x 76.4)  
Purchase, with funds from Emily Fisher Landau 85.44

**Jim Dine** (b. 1935)  
*A Black Shovel*, Number 2, 1962  
Oil and shovel on canvas, 36 x 84 1/2 (91.4 x 214.6)  
Gift of Dr. and Mrs. Bernard Brodsky 67.63

*The Toaster*, 1962  
Oil on canvas, with metal and wire, 100 x 80 x 7 (254 x 203.2 x 17.8)  
Gift of the Albert A. List Family 70.1578

**Mark di Suvero** (b. 1933)  
*Achilles' Heel*, 1969  
Welded steel and wire, 35 x 40 1/4 x 40 1/4 (88.9 x 102.2 x 102.2)  
Gift of Mrs. Robert M. Benjamin in honor of Tom Armstrong 91.49.2

**Elsie Driggs** (1898–1992)  
*Pittsburgh*, 1927  
Oil on canvas, 34 1/4 x 40 (87 x 101.6)  
Gift of Gertrude Vanderbilt Whitney 31.177

**Guy Pène du Bois** (1884–1958)  
*Opera Box*, 1926  
Oil on canvas, 57 1/2 x 45 1/4 (146.1 x 114.9)  
Purchase 31.184

*Mother and Daughter*, 1928  
Oil on canvas, 21 3/4 x 18 (55.2 x 45.7)  
Purchase 31.183

*Father and Son*, 1929  
Oil on canvas, 21 1/2 x 18 (54.6 x 45.7)  
Purchase 31.179

**Lyonel Feininger** (1871–1956)  
*Gelmeroda, VIII*, 1921  
Oil on canvas, 39 1/4 x 31 1/4 (99.7 x 79.4)  
Purchase 53.38

**William J. Glackens** (1870–1938)  
*Reclining Nude*, 1910  
 Oil on canvas, 32 3/4 x 54  
 (83.2 x 137.2)  
 Gift of Charles Simon 78.104

**Adolph Gottlieb** (1903–1974)  
*Artist Inside Landscape*, 1956  
 Oil on canvas, 42 x 72  
 (106.7 x 182.9)  
 Gift of the Richard and Dorothy  
 Rodgers Fund 75.32

**John D. Graham** (1887–1961)  
*Untitled (Woman's Head)*, c. 1935  
 Graphite on paper, 13 5/8 x 9 3/4  
 (34.6 x 24.8)  
 Gift of Alice and Leo Yamin  
 83.41.2

**Robert Graham** (b. 1938)  
*Stephanie and Spy*, 1980–81  
 Bronze, two parts: *Stephanie*,  
 61 1/2 x 12 x 12 (156.2 x 30.5 x  
 30.5); *Spy*, 70 3/4 x 54 x 21  
 (179.7 x 137.2 x 53.3)  
 Gift of Roy and Carol Doumani  
 84.34a-b

**Al Held** (b. 1928)  
*Untitled (E 60–12)*, 1959  
 Ink and gouache on paper,  
 18 1/16 x 24 7/8 (45.9 x 63.2)  
 Purchase, with funds from the  
 Drawing Committee 87.28

**Edward Hopper** (1882–1967)  
*American Landscape*, 1920  
 Etching: sheet, 13 3/8 x 18 1/4  
 (34 x 46.4); plate, 7 5/16 x 12 5/16  
 (18.6 x 31.3)  
 Purchase 31.690

*The Lonely House*, 1922  
 Etching: sheet, 13 3/8 x 16 11/16  
 (34 x 42.4); plate, 7 7/8 x 9 7/8  
 (20 x 25.1)  
 Josephine N. Hopper Bequest  
 70.1040

*Early Sunday Morning*, 1930  
 Oil on canvas, 35 x 60  
 (88.9 x 152.4)  
 Purchase, with funds from  
 Gertrude Vanderbilt Whitney  
 31.426

**Bryan Hunt** (b. 1947)  
*Step Falls*, 1978  
 Bronze, 114 x 12 x 12  
 (289.6 x 30.5 x 30.5)  
 Purchase, with funds from Edward  
 R. Downe, Jr. 78.68

**Jasper Johns** (b. 1930)  
*White Target*, 1957  
 Wax and oil on canvas, 30 x 30  
 (76.2 x 76.2)  
 Purchase 71.211

*Studio II*, 1966  
 Oil on canvas, 70 3/8 x 125 1/4  
 (178.8 x 318.1)  
 Gift of the family of Victor W.  
 Ganz in his memory 92.4

*Figure 0*, 1968, from the portfolio  
*Black and White Numerals; Figures  
 from 0 to 9*  
 Lithograph: sheet, 37 x 30  
 (94 x 76.2); image, 27 3/4 x 22  
 (70.5 x 55.9)  
 Gift of Robert Simons 85.46.1

**Donald Judd** (b. 1928)  
*Untitled, State II (Blue)*, 1989  
 Series of ten color woodcuts:  
 sheet and image, 23 5/8 x 31 1/2  
 (60 x 80) each  
 Brooke Alexander Editions,  
 New York

**Alex Katz** (b. 1927)  
*Richard Bellamy*, 1960  
 Oil on canvas, 40 x 36  
 (101.6 x 91.4)  
 Gift of Seymour Levine 61.36

*The Green Cap*, 1985  
 Color woodcut: sheet, 17 11/16 x  
 24 1/8 (44.9 x 61.3); image,  
 12 3/16 x 17 7/8 (31 x 45.4)  
 Purchase, with funds from the Print  
 Committee 87.17

**Ellsworth Kelly** (b. 1923)  
*Atlantic*, 1956  
 Oil on canvas, two panels,  
 80 x 114 (203.2 x 289.6) overall  
 Purchase 57.9

*Untitled*, 1983  
 Cor-ten steel, 99 3/4 x 78  
 (253.4 x 198.1)  
 Gift of the artist and Elliot K. Wolk  
 93.68

**Franz Kline** (1910–1962)  
*Mahoning*, 1956  
 Oil and paper collage on canvas,  
 80 x 100 (203.2 x 254)  
 Purchase, with funds from the  
 Friends of the Whitney Museum  
 of American Art 57.10

**Lee Krasner** (1908–1984)  
*White Squares*, c. 1948  
 Oil on canvas, 24 x 30 (61 x 76.2)  
 Gift of Mr. and Mrs. B.H. Friedman  
 75.1

**Gaston Lachaise** (1882–1935)  
*Head of a Woman*, 1923  
 Bronze: 13 x 9 x 9 (33 x 22.9 x  
 22.9); marble base: 6 x 8 x 8  
 (15.2 x 20.3 x 20.3)  
 Mrs. Sam A. Lewisohn Bequest  
 54.50a-b

*John Mann*, 1928  
 Bronze: 11 1/2 x 9 1/4 x 9  
 (29.2 x 23.5 x 22.9); marble base  
 6 x 6 x 6 (15.2 x 15.2 x 15.2)  
 50th Anniversary Gift of Seth and  
 Gertrude W. Dennis 81.25a-b

*Man Walking (Portrait Figure)*, 1933  
 Bronze: 19 1/2 x 11 1/8 x  
 5 11/16 (24.1 x 28.3 x 14.4)  
 stone base: 1 3/4 x 10 1/8 x  
 5 11/16 (4.4 x 25.7 x 14.4)  
 Purchase 33.58

**Armin Landeck** (b. 1905–1984)  
*Manhattan Canyon*, 1934  
 Drypoint: sheet, 17 3/4 x 10 5/8  
 (45.1 x 27); plate, 13 15/16 x 6 7/8  
 (35.4 x 17.5)  
 Purchase, with funds from Mr.  
 and Mrs. William A. Marsteller  
 in memory of Emi Meyer 77.11

**Alfred Leslie** (b. 1927)  
*Alfred Leslie/1966–67*, 1966–67  
 Oil on canvas, 108 x 72  
 (274.3 x 182.9)  
 Purchase, with funds from the  
 Friends of the Whitney Museum  
 of American Art 67.30

**Sherrie Levine** (b. 1947)  
*Untitled (Golden Knots. I)*, 1987  
 Oil on plywood under plexiglass,  
 62 5/8 x 50 9/16 x 3 1/2  
 (159.1 x 128.4 x 8.9) framed  
 Purchase, with funds from the  
 Painting and Sculpture Committee  
 88.48a-b

*After Duchamp*, 1989, from the  
 portfolio *Meltdown*  
 Color woodcut: sheet, 36 3/8 x  
 25 7/8 (92.4 x 65.7); image, 24 x  
 18 (61 x 45.7)  
 Purchase, with funds from the Print  
 Committee 89.26.1

**Sol LeWitt** (b. 1928)  
*Five Towers*, 1986  
 Painted wood, eight parts,  
 86 9/16 x 86 9/16 x 86 9/16  
 (219.9 x 219.9 x 219.9) overall  
 Purchase, with funds from the  
 Louis and Bessie Adler Foundation,  
 Inc., Seymour M. Klein, President;  
 the John I.H. Baur Purchase Fund;  
 the Grace Belt Endowed Purchase  
 Fund; the Sondra and Charles  
 Gilman, Jr. Foundation, Inc., The List  
 Purchase Fund; and the Painting  
 and Sculpture Committee 88.7a-h

**Glenn Ligon** (b. 1960)  
*Untitled (I Am Not Tragically  
 Colored)*, 1990  
 Oil stick and gesso on panel,  
 80 x 30 1/16 x 11 1/2  
 (203.2 x 76.4 x 3.8)  
 Promised gift of The Bohen  
 Foundation in honor of Tom  
 Armstrong P.391

*Untitled (I Do Not Always Feel  
 Colored)*, 1990  
 Oil stick and gesso on panel,  
 80 x 30 11/16 x 11 1/2  
 (203.2 x 76.4 x 3.8)  
 Promised gift of The Bohen  
 Foundation in honor of Tom  
 Armstrong P.291

**Robert Longo** (b. 1953)  
*Andy*, 1984  
 Lithograph: sheet, 68 x 39  
 (172.7 x 99.1); image, 59 3/4 x 30  
 (151.8 x 50.8)  
 Gift of Brooke and Carolyn  
 Alexander 84.75

**Louis Lozowick** (1892–1973)  
*Doorway into Street*, 1929  
Lithograph: sheet, 19 7/16 x 14 1/4  
(49.4 x 36.2); image, 14 x 6 15/16  
(35.6 x 17.6)  
Gift of the Dain Gallery 72.52

**Robert Mangold** (b. 1937)  
*Three Red X Within X*, 1981  
Synthetic polymer and graphite  
on canvas, three panels:  
36 x 96 (91.4 x 243.8), 18 x 48  
(45.7 x 121.9), 27 x 48 (68.6 x  
121.9); 109 7/8 x 109 (279.1 x  
276.9) overall  
Purchase, with funds from  
the Painting and Sculpture  
Committee 83.4a-c

*Untitled*, 1984  
Graphite and colored pencil  
on paper, 57 3/4 x 42  
(146.7 x 106.7) framed  
Purchase, with funds from the  
John I.H. Baur Purchase Fund and  
the Wilfred P. and Rose J. Cohen  
Purchase Fund 85.59

**Conrad Marca-Relli** (b. 1913)  
*Code I*, 1962  
Collage of vinyl on wood, 73 x 60  
(185.4 x 152.4)  
Gift of the artist 69.63

**Brice Marden** (b. 1938)  
*Untitled*, 1971  
Etching: sheet, 23 1/16 x 29 1/2  
(58.6 x 74.9); plate, 14 3/4 x  
23 1/2 (37.5 x 59.7)  
Purchase, with funds from the Print  
Committee 90.6

**Reginald Marsh** (1898–1954)  
*Bread Line—No One Has Starved*,  
1932  
Etching and engraving: sheet,  
9 7/8 x 14 1/8 (25.1 x 35.9)  
irregular; plate, 6 3/8 x 11 7/8  
(16.2 x 30.2)  
Katherine Schmidt Shubert  
Bequest 82.43.1

**Alice Trumbull Mason**  
(1904–1971)  
*March Time*, c. 1950  
Etching and aquatint: sheet,  
20 x 22 1/8 (50.8 x 56.2); plate,  
13 13/16 x 17 9/16 (35.1 x 44.6)  
Purchase, with funds from the Print  
Committee 85.39

**Jan Matulka** (1890–1972)  
*Seated Female Nude*, n.d.  
Conté and graphite on paper  
(double-sided), 14 5/8 x 11 5/8  
(37.1 x 29.5)  
Lawrence H. Bloedel Bequest  
77.1.32b

**John McLaughlin** (1898–1976)  
*#1*, 1963, 1963  
Oil on canvas, 48 1/4 x 59 3/4  
(122.6 x 151.8)  
Purchase, with funds from Lily  
Auchincloss in honor of John I.H.  
Baur 74.13

**Robert Motherwell** (1915–1991)  
*Afternoon in Barcelona*, 1958  
Oil on canvas, 54 x 72  
(137.2 x 182.9)  
Gift of Robert and Jane Meyerhoff  
79.35

**Elie Nadelman** (1882–1946)  
*Draped Standing Female Figure*,  
c. 1908  
Marble, 22 3/4 x 11 x 8  
(57.8 x 27.9 x 20.3)  
Gift of an anonymous donor  
79.87.2

*Head of a Woman with Hat*,  
c. 1923–25  
Graphite on tracing vellum: sheet,  
16 1/2 x 10 3/4 (41.9 x 27.3);  
image, 14 1/8 x 10 3/4  
(35.9 x 27.3)  
Purchase, with funds from The Lily  
Auchincloss Foundation, Vivian  
Horan, The List Purchase Fund,  
the Neysa McMein Purchase Award,  
Mr. and Mrs. William A. Marsteller,  
the Richard and Dorothy Rodgers  
Fund, and the Drawing Committee  
83.34

**Bruce Nauman** (b. 1941)  
*Raw War*, 1971  
Color lithograph: sheet and image,  
22 3/8 x 28 1/4 (56.8 x 71.8)  
Purchase, with funds from the Print  
Committee 85.9

**Louise Nevelson** (1899–1988)  
*Untitled*, 1934  
Graphite, 12 x 18 (30.5 x 45.7)  
Gift of the artist 69.22.1

*Rain Forest Column VII*, 1962–64  
Painted wood, with base:  
111 x 14 1/8 x 14 1/8  
(281.9 x 35.9 x 35.9)  
Gift of the artist 69.21.6

*Rain Forest Column XXIII*, 1964–67  
Painted wood on formica, with  
wood base: 93 3/8 x 11 1/2 x  
13 1/2 (237.2 x 29.2 x 34.3);  
base: 12 1/6 x 12 3/16 x 12 3/16  
(30.9 x 31 x 31)  
Gift of the artist 69.21.8

*Rain Forest Column III*, 1967  
Painted wood, with base:  
113 1/2 x 10 x 10  
(288.3 x 25.4 x 25.4)  
Gift of the artist 69.15.8

*Rain Forest Column VI*, 1967  
Painted wood, with base:  
130 1/2 x 10 x 10  
(331.5 x 25.4 x 25.4)  
Gift of the artist 69.21.5

*Rain Forest Column XII*, 1967  
Painted wood on formica, with  
wood base: 88 x 10 1/8 x 10 1/8  
(223.5 x 25.7 x 25.7);  
base: 20 1/6 x 10 1/8 x 10 1/8  
(51 x 25.7 x 25.7)  
Gift of the artist 69.21.7

*Night-Focus-Dawn*, 1969  
Painted wood, with base: 102 x  
117 x 14 (259.1 x 297.2 x 35.6);  
base: 5 3/16 x 118 1/8 x 14 1/16  
(13.2 x 300 x 35.7)  
Purchase, with funds from Howard  
and Jean Lipman 69.73

**Barnett Newman** (1905–1970)  
*Day One*, 1951–52  
Oil on canvas, 132 x 50 1/4  
(335.3 x 127.6)  
Purchase, with funds from the  
Friends of the Whitney Museum  
of American Art 67.18

*Here III*, 1965–66  
Stainless steel and Cor-ten steel:  
110 x 8 x 3 (279.4 x 20.3 x 7.6);  
base: 13 x 23 1/2 x 18  
(33 x 59.7 x 45.7)  
Gift of an anonymous donor  
69.166

**Isamu Noguchi** (1904–1988)  
*Variation on a Millstone #1*, 1962  
Granite: 24 5/8 (diam) x 4  
(62.5 x 10.2); pedestal: 47 1/2 x  
9 1/16 x 3 3/4 (120.7 x 23 x 9.5)  
50th Anniversary Gift of Mrs.  
Robert M. Benjamin 86.1

**Kenneth Noland** (b. 1924)  
*Song*, 1958  
Synthetic polymer on canvas,  
65 x 65 (165.1 x 165.1)  
Purchase, with funds from the  
Friends of the Whitney Museum  
of American Art 63.31

**David Park** (1911–1960)  
*Two Heads*, 1960  
Gouache, 12 1/2 x 12 1/4  
(31.8 x 31.1)  
Gift of Mrs. Volney F. Righter  
62.56

**Jackson Pollock** (1912–1956)  
*Number 27*, 1950  
Oil on canvas, 49 x 106  
(124.5 x 269.2)  
Purchase 53.12

**Fairfield Porter** (1907–1975)  
*Portrait of Ted Carey and Andy  
Warhol*, 1960  
Oil on canvas, 40 x 40  
(101.6 x 101.6)  
Gift of Andy Warhol 74.11.7

**Ad Reinhardt** (1913–1967)  
*Abstract Painting, Number 33*, 1963  
Oil on canvas, 60 x 60  
(152.4 x 152.4)  
50th Anniversary Gift of Fred  
Mueller 80.33

**Mark Rothko** (1903–1970)  
*Untitled*, 1953  
Mixed media on canvas, 106 x  
50 7/8 (269.2 x 129.2) irregular  
Gift of The Mark Rothko  
Foundation, Inc. 85.43.2

**Richard Serra** (b. 1939)  
*II Hreppholar*, 1991  
Etching: sheet, 34 11/16 x 43 11/16  
(88.1 x 111.1); plate, 33 11/16 x  
41 3/4 (85.6 x 106) irregular  
Purchase, with funds from the Print  
Committee 92.35



**Joel Shapiro** (b. 1941)  
*Untitled (House on Field)*, 1975–76  
 Bronze, 3 1/2 x 28 3/4 x 21 1/2  
 (8.9 x 73 x 54.6)  
 Purchase, with funds from  
 Mrs. Oscar Kolin 76.22

**Charles G. Shaw** (1892–1974)  
*Plastic Polygon*, 1938  
 Oil on wood, 38 1/2 x 23 1/2  
 (97.8 x 59.7)  
 Purchase, with funds from the  
 Painting and Sculpture Committee  
 82.5

**David Smith** (1906–1965)  
*Lectern Sentinel*, 1961  
 Stainless steel, 101 3/4 x 33 x  
 20 1/2 (258.4 x 83.8 x 52.1)  
 Purchase with funds from the  
 Friends of the Whitney Museum  
 of American Art 62.15

**Leon Polk Smith** (b. 1906)  
*Pregnant Space*, 1981  
 Collage and charcoal on paper,  
 59 3/4 x 40 (151.8 x 101.6)  
 Gift of the artist 81.37

**Robert Smithson** (1938–1973)  
*Untitled*, c. 1966  
 Mirror, 8 1/4 x 4 1/2 x 1 1/2  
 (21 x 11.4 x 3.8)  
 Gift of the Estate of Robert  
 Smithson 92.23

*Non-site (Palisades—Edgewater,  
 N.J.)*, 1968  
 Painted aluminum, enamel, and  
 stone: 56 x 26 x 36 (142.2 x 66 x  
 91.4); map: 1 1/2 x 2 (3.8 x 5.1);  
 site description: 7 3/8 x 9 3/4  
 (18.7 x 24.8)  
 Purchase, with funds from  
 the Howard and Jean Lipman  
 Foundation, Inc. 69.6a-b

**Richard Stankiewicz**  
 (1922–1983)  
*Untitled*, c. 1959  
 Ink on paper, 21 13/16 x 22 1/16  
 (55.4 x 56) irregular  
 Gift of Virginia M. Zabnskie  
 91.100.11

**Maurice Sterne** (1878–1957)  
*The Bomb Thrower*, 1911–14  
 Bronze: 11 3/4 x 8 1/4 x 9 1/4  
 (29.8 x 21 x 23.5); marble base:  
 8 x 7 1/4 x 7 1/2 (20.3 x 18.4 x 19.1)  
 Mrs. Sam A. Lewisohn Bequest  
 54.51a-b

**John Storrs** (1885–1956)  
*Forms in Space*, c. 1924  
 Aluminum, brass, copper, and  
 wood, with marble base: 28 1/2 x  
 5 5/8 x 5 5/16 (72.4 x 14.3 x 13.5);  
 base: 5 13/16 x 5 5/8 x 5 5/16  
 (14.8 x 14.3 x 13.5)  
 Gift of Charles Simon 77.58

*Forms in Space #1*, c. 1924  
 Marble: 76 3/4 x 12 5/8 x 8 5/8  
 (194.9 x 32.1 x 21.9); base: 12 x  
 15 3/16 x 9 1/8 (30.5 x 38.6 x 23.2)  
 50th Anniversary Gift of Mr. and  
 Mrs. B. H. Friedman in honor of  
 Gertrude Vanderbilt Whitney,  
 Flora Whitney Miller, and Flora  
 Miller Biddle 84.37

**Myron Stout** (1908–1987)  
*Untitled (Wind Borne Egg)*, 1959–80  
 Oil on canvas, 26 x 20 (66 x 50.8)  
 Purchase, with funds from the Mrs.  
 Percy Uns Purchase Fund 85.42

**Bradley Walker Tomlin**  
 (1899–1953)  
*Self-Portrait*, 1932  
 Oil on canvas, 17 x 14  
 (43.2 x 35.6)  
 Gift of Henry Ittleson, Jr. 55.28

*Number 2—1950*, 1950  
 Oil on canvas, 54 x 42  
 (137.2 x 106.7)  
 Gift of Mr. and Mrs. David  
 Rockefeller in honor of John I.H.  
 Baur 81.8

**Richard Tuttle** (b. 1941)  
*Drift III*, 1965  
 Painted wood, 24 1/4 x 52 3/4 x  
 1 1/4 (61.6 x 134 x 3.2)  
 Purchase, with funds from Mr. and  
 Mrs. William A. Marsteller and the  
 Painting and Sculpture Committee  
 83.18

*Dane Grey*, 1973  
 Ink and graphite on paper, 14 x 11  
 (35.6 x 27.9)  
 Purchase, with funds from the  
 Albert A. List Family 74.19

*Orange Plot*, 1974  
 Ink on paper, 14 x 11 (35.6 x 27.9)  
 Purchase, with funds from the  
 Albert A. List Family 74.20

**Cy Twombly** (b. 1928)  
*Untitled*, 1969  
 Oil and crayon on canvas,  
 78 x 103 (198.1 x 261.6)  
 Purchase, with funds from Mr. and  
 Mrs. Rudolph B. Schulhof 69.29

**Abraham Walkowitz**  
 (1880–1965)  
*Cityscape*, c. 1915  
 Oil on canvas, 25 x 18  
 (63.5 x 45.7)  
 Purchase, with funds from Philip  
 Morris Incorporated 76.11

**Gertrude Vanderbilt Whitney**  
 (1875–1942)  
*Head for Titanic Memorial*, 1924  
 Marble, 12 1/2 x 7 3/4 x 9 3/8  
 (31.8 x 19.7 x 23.8)  
 Gift of Gertrude Vanderbilt  
 Whitney 31.81

**Christopher Wilmarth**  
 (1943–1987)  
*Cleaning #1 of Nine Cleanings for a  
 Standing Man*, 1973  
 Glass and steel, 80 x 60 x 3 1/2  
 (203.2 x 152.4 x 8.9)  
 Gift of the artist in Salute to a Man  
 of Honor 78.108



